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**Artists Invited to Explore the Future Possibilities of Art & Science at CenterFest 2020 - New Dates and Jurors Announced!**

New dates have been released for the kick off to an artful summer at Centerfest 2020! Artists are invited to exhibit, compete, participate and sell at CenterFest 2020, an art festival taking place May 30 - 31, 2020 at The Center for Arts and Sciences. Located at the front of the beautiful wooded campus of Brazosport College at 400 College Blvd. in Clute, Texas, The Center is home to theater, art, science, and music all approximately 8 miles from the Gulf of Mexico. Included within the facilities is the Brazosport Museum of Natural Science, the BASF Planetarium, the Freeport LNG Theater, the Dow Arena Theater, an art studio and an art gallery.

“Futures Imagined” was chosen as this year’s CenterFest theme, according to executive director, Wes Copeland, to engage artists in the vision of The Center for the Arts & Sciences. This theme asks artists to explore the possibilities in the evolution of technology, nature, and humanity along with how elemental aspects of our existence shift due to new information and advancements in discovery. Complementing the longstanding artistic history and mission of The Center, this festival also highlights the establishment of the community theater in 1943 (also noted as the regions longest continuously operated theater), the Art League in 1955, The Natural Science museum in the 1960s along with the Planetarium in 1984.

“At The Center, we offer our visitors the opportunity to experience visual art displays, educational activities and exhibits exploring the natural sciences on a daily basis,” says Copeland. “We believe that everyone should have access to quality arts and science-based experiences because of their power to transform an individual’s perspective and world-view.” The exhibits at The Center’s natural science museum provide up-close artifacts of life forms and histories that might have otherwise been unknown to the visitor. Further, art allows visitors to see that world through the perspective of the artist. “We celebrate the transformative power of art and science. The Center is unique in that it provides space for art and science to intersect,” Copeland continued. “We are actively recruiting artists for CenterFest who want to help us both celebrate and examine that intersection and explore the ways art and science transform our lives.”

“This community values both the arts and our natural environment,” says Center director of communications, Patty Sayes. “Science-driven industries provide the economic backbone of this

community. And this area was chosen specifically because of its natural resources. Environmental stewardship is a value embedded within the community.” Sayes goes on to say, “We are working to make participation beneficial to the artists by offering considerable cash prizes, enhanced publicity and a juror panel of respected figures in the art world.”

These jurors (composed from high caliber artists, curators, arts administrators, and journalists) represent the talent and dedication to the arts in and around the Greater Houston Area, hoping to attract a wide variety of artists for special installations and booths within the festival all competing for cash prizes. Looking to elevate the creative force behind CenterFest, the jury includes: Volker Eisele (Curator of Sculpture Month and Director Director/Founder ArtScan), Ronald Llewellyn Jones (Artist), Cindy Lisica (Director of Cindy Lisica Gallery and Professor at SCAD Savannah), Lorena Morales (Artist), Sarah Beth Wilson (Director of Exhibitions and Curatorial Projects of Art League Houston), and Brandon Zech (Publisher of Glasstire).

**ARTIST APPLICATION INFORMATION**

Artists are invited to participate by applying for a 10’x10’ booth space to fill with their original art, including painting, photography, sculpture, or other media. Entries will be selected by a high-profile panel of jurors from in and around the Greater Houston area. Cash prizes totaling over $2,000 will be awarded to the artists with the best exhibits and to those most creatively exemplifying this year’s theme. Artists can sell their work with zero commission going to the event organizers. A $25 application fee is required for submission via Zapplication (www.bcfas.org/centerfest), along with a $75 booth fee, which includes access to electricity (wattage limits apply). The festival space will be secured with perimeter fencing and professional security guards will be hired to protect the exhibits overnight during the festival. Artists should consider the possibility of inclement weather when planning their exhibits. The booth fee will be waived if the artist submits an original piece for the event’s silent auction, minimum 12” x 12” (x 12”). Deadline for applying is March 27, 2020. For more information on BCFAS or to apply to exhibit at CenterFest, please visit [www.bcfas.org/centerfest/](http://www.bcfas.org/centerfest/).

**ABOUT THE JURORS**

**VOLKER EISELE (Curator of Sculpture Month Houston and Director/Founder ArtScan)**

Born in Germany and growing up there in the geographic center of Europe I was fortunate to travel and see many of the stunning architectural monuments and priceless art in the great museums all around Europe. While still in high school I befriended a Surrealist painter who took me under his wings and stirred my lifelong interest in art. I subsequently studied Medicine in Munich and opened my first art gallery called the “Graphic Box” while still a medical student. My wife and myself came to America in1971 for further medical training and never went back home. I completed a residency in Anesthesiology at Mount Sinai Hospital in New York City and in 1975 we moved to Houston, where I established a private medical practice and I have been working as a physician ever since. During the first years in Houston we were active in the local art scene mainly as visitors and collectors, then in the late 80s I joined the William A. Graham Gallery as a partner. The gallery was a successful promoter of young artists and their innovative work and was honored to contribute a sizable body of work to the legendary

“Fresh Paint” show at the Museum of Fine Art in 1984. After Bill Graham’s untimely death in 1992 I opened my own gallery called “ArtScan Gallery” in the renovated Vine Street Studios downtown in 1998. Sean Rudolph joined me shortly thereafter and we both curated more than thirty mainly thematic type exhibitions over the first five years. We changed venues again and settled permanently at a renovated

house gallery at 1836 Richmond, not far from the Menil Museum. The gallery’s name now is Rudolph

Blume Fine Art / ArtScan Gallery and we are curating an average of 7 to 8 exhibitions per year, having a full exhibition program on schedule. In October 2016 Sculpture Month Houston’s first city wide festival involving sculptures and installation art was inaugurated at The Silos at Sawyer Yard, a post industrial site with 34 converted art spaces. Also over forty art venues throughout the city of Houston were participating in showcasing three-dimensional art. The initiators of this project were Antarctica Black, myself and Tommy Gregory, who since has left to become the art director at Tacoma Airport in Seattle. Three more Sculpture Month Houston events were to follow: in 2017 “Tensile Strength”, in 2018 “Peak Shift”, in 2019 “Outta Space “. The title for 2020 is “Altamira”.

**RONALD LLEWELLYN JONES (ARTIST)**

Ronald Llewellyn Jones is a multidisciplinary artist based in Houston, Texas. His artistic practice incorporates photography and video, drawing and printmaking, as well as sculptural installations. Jones’

artwork explores barriers between artists and audiences, individuals and their communities and the perceived normalcy of everyday life. Jones and his work have been included in exhibitions and events in Houston including with Diversworks, Contemporary Art Museum Houston, the Houston Museum of Afircan American Culture, Box 13, Space HL, Art League Houston and more. His work has also been featured in the Museum of Modern Art, Warsaw, Poland.

**CINDY LISICA (DIRECTOR: CINDY LISICA GALLERY AND PROFESSOR AT SCAD SAVANNAH)**

Dr. Cindy Lisica is a contemporary curator, writer, and art history professor at The Savannah College of Art and Design (SCAD). She holds a PhD in History and Theory of Art from the University of the Arts London, an MA in Modern and Contemporary Art from California State University, Long Beach, and a BA in Integrative Art and Sculpture from The Pennsylvania State University. Lisica has held curatorial and research positions at museums such as The Museum of Contemporary Art (Los Angeles), The Andy Warhol Museum (Pittsburgh), Tate Britain (London), and the Menil Collection (Houston), and she has successfully owned and operated two commercial art galleries, Cindy Lisica Gallery in Houston (2016-2019) and Revision Space in Pittsburgh (2014-2016). She has previously taught art and art history at the University of Houston, Houston Baptist University, and the University of Pittsburgh and has published widely on Modern and Contemporary Art.

**LORENA MORALES (ARTIST)**

A native of Venezuela, Lorena Morales graduated from Rafael Urdaneta University with a degree in Business Administration before immigrating to the United States in 2003. She obtained certificates in painting and sculpture from the Glassell School of Art at the Museum of Fine Arts, Houston. In 2011, she was awarded a scholarship from The Carlos Cruz-Diez foundation and the Glassell School to participate in the Advance Seminar in Contemporary Art: The Doors of Perception. Lorena Morales’ artworks have been exhibited nationally and internationally including extensively in Texas. Winning many awards and recognitions, she has also completed numerous public and private commissions. She has been an active

member of the Visual Arts Alliance of Houston (VAA) for many years and, more recently, of Latin American Women Artists of Houston (LAWAH) both all-volunteer-run non-profit art organizations. Also, she had organized, juried and curated various exhibitions in Houston. She is currently working and living in Houston, Texas, USA and Soyo, Angola, Africa. Her artworks can be find in Hooks-Epstein Galleries in

Houston, TX, Camiba Art Gallery in Austin, TX, Contemporaneo Gallery in Asheville, NC, Art Nouveau Gallery in Miami, Florida and 700 Arte y Antigüedades in Maracaibo, Venezuela.

**SARAH BETH WILSON (Director of Exhibitions and Curatorial Project)**

Sarah Beth Wilson joined Art League Houston in Houston, Texas, in February of 2019. Prior to that, Wilson was Curator of Exhibitions and Collections at the Art Museum of Southeast Texas in Beaumont, Texas (a post she held for approximately 4 1⁄2 years). She received her Bachelor of Arts in both art history and museum studies from Baylor University, Waco (2006), and attended Texas Christian University, Fort Worth (2009), for graduate school where she was awarded a full fellowship, travel grants and graduated with her Master of Arts in art history. Wilson brings a wealth of contemporary and historical art knowledge to ALH, including curatorial, installation and research experience. She has given

numerous lectures at art galleries and institutions, including speaking to art department students at

Baylor University about her career in the art world, and most recently presented at the Center for the Advancement and Study of Early Texas Art Annual Symposium (San Antonio, 2018). Wilson is a contributing author in the recent monograph on Houston artist Richard Stout, *Sense of Home: The Art of Richard Stout* (published by TAMU Press, 2017), and wrote the appendix including artist biographies for Dr. Katie Robinson Edward’s book entitled *Mid-Century Modern Art in Texas* (published by UT Press, 2014). Additionally, she is a contributing author in *WILD: The Art of Jules Buck Jones* (published by Cattywampus Press, 2019) and is writing a chapter on Dorothy Antoinette “Toni” LaSelle in *Making the Unknown Known: Women in Early Texas Art* (pending publication by TAMU Press, 2020). Wilson has written numerous critical essays in her various curatorial positions for exhibition guides and publications, including a recent essay on Emily Peacock for her solo exhibition at the Art Museum of Southeast Texas (December 2019). She currently serves as Chair of the Executive Committee and Board for the Center for the Advancement and Study of Early Texas Art (CASETA) and previously served as a Councilor-at-Large for the Texas Association of Museums (TAM). Wilson has served on various grant review panels, including the statewide Arts Create Grant – Visual Arts Advisory Panel for the Texas Commission on the Arts. As Director of Exhibitions and Curatorial Projects at ALH, Wilson works with exhibiting artists and envisions, curates, plans, researches and oversees exhibitions from their inception, gives educational tours, manages ALH’s Artist Advisory Board and annual Artist Awards Committees, aids in sourcing exhibition sponsorships and grant opportunities, assists with ALH’s Public Art Project endeavors, and performs numerous other curatorial duties.

**BRANDON ZECH (PUBLISHER, GLASSTIRE)**

Brandon joined Glasstire, the online publication for art in Texas, in 2015 as the publication’s Assistant Editor. In 2018 he began overseeing the publication’s news content as Glasstire’s first dedicated News Editor, and he replaced the site’s founding Publisher, Rainey Knudson, in 2019. In addition to speaking at venues across Texas, Brandon also contributes podcasts and articles to the site. He is a graduate of the University of Houston.

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